DOCUMENT RESUME

ED 277 053 CS 505 421

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TITLE Prerequisites, Objectives, Assignments, and Grading in Broadcast Internship Courses.
PUB DATE 5 Apr 79
NOTE 22p.; Preliminary version of this paper presented at the Annual Meeting of the Central States Speech Association (St. Louis, MO, April 5, 1979).
PUB TYPE Reports - Descriptive (141) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Broadcast Industry; *Course Objectives; Degree Requirements; *Grading; Higher Education; *Internship Programs; *Prerequisites; Reading Assignments; *Speech Communication; Speech Curriculum; Student Evaluation; Theory Practice Relationship
IDENTIFIERS University of Missouri Saint Louis

ABSTRACT

A broadcast internship program at the University of Missouri at St. Louis has established prerequisites such as a declared major in speech, a resume, and a transcript of all previous college work. For the course, students must write their own learning objectives before the internship begins and a projected calendar of their working hours. They must work 225 hours at the station and keep a diary listing actual hours worked and duties performed. At the end of the internship, students must write a 3-5 page evaluation of the semester, turn in samples of creative work, submit a supervisor's evaluation of themselves, take a test over the required reading for the course, and submit photocopied proof that they obtained an FCC Third Class license with Broadcast Endorsement. Evaluation and grading of the students is best done by accumulating as much written evidence as possible such as the diary and a synthesizing paper reviewing the relationship between theory and practice in broadcasting. An internship course needs constant evaluation and refinement. At its best, the internship can be a three-way symbiosis of student, station, and college. (A list of recommended required readings for the internship program is included.) (SRT)

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PREREQUISITES, OBJECTIVES, ASSIGNMENTS, AND GRADING IN BROADCAST INTERNSHIP COURSES

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Jane Blankenship, in a recent edition of Spectra,[1] and Robert E. Balon, in a recent edition of Communication Education,[2] have both lamented the fact that a college education in Speech frequently does not sufficiently prepare a student to enter into the "world of work." Perhaps the biggest problem facing many recent college graduates is their lack of professional experience.

The job market is so tight in broadcasting, especially in "major market" cities, that students are increasingly eager to take advantage of every available opportunity to obtain quasi-professional experience while still in school. Students often do this by working at the campus radio or television station, or (better still) by signing up as student interns at off-campus stations. This experience works to the advantage of students when they enter the employment market, and occasionally short-circuits the normal job hunting process by bringing together a conscientious intern and a "contact" familiar with the intern's work. A well developed internship program contributes greatly to a school's ability to place its broadcasting graduates, and, of course, a good placement record attracts new students to the program. Thus, an internship program can be beneficial to students and colleges alike, and, certainly, cooperating stations also benefit from the low-cost labor provided by interns.

However, several problems confront the teacher responsible for a broadcast internship program at a college or university. In this essay, I will identify some of these problems, discuss in detail the solutions adopted in the Speech Department at one university (the University of Missouri-St. Louis--hereafter, UMSL), and occasionally examine different solutions used elsewhere.

Before focusing on specific problem areas, it is helpful to consider the concept of internship within a slightly broader context. The kind of internship under examination in this essay is probably most often thought

of as an advanced course with its own title and number, which involves a student working at an off-campus broadcast station, in return for which the student receives a certain amount of college credit. However, these conditions are not invariable. For example, students at UMSL have several alternatives to the type of internship described above. While there is an upper division course called Internship in Communication available for three semester hours credit, students can also obtain practical experience by doing extra credit work in one of the regular production-oriented courses, such as Radio Production or Radio Announcing. This work is usually done at the campus radio station, as is work done for credit in the lower division practicum course, Special Projects in Communication. The Special Projects course is a variable credit course, one to four hours; three hours are required for Speech majors. The internship course itself may make use of campus broadcasting facilities (for example, this is done occasionally at UMSL, and frequently at Washburn University of Topeka, Kansas, where the internship course is required of all Communication Arts majors). Of course, internships related to braodcasting can also take place at nonbroadcast facilities (e.g., campus learning centers, carrier current and cable stations, recording studios, advertising agencies, public relations offices). And, to conclude this discussion of alternatives to the standard approach to internships, it should also be pointed out that, instead of receiving course credit for internship work, students sometimes have the option of interning on a volunteer basis, or for pay, or for some combination of pay and course credit. I have included this discussion of alternatives because what I will say about broadcast internships is also applicable, with very little revision in most cases, to the alternative arrangements I have just described.

The problems confronting the teacher of the broadcast internship course can be divided, for convenience's sake, into three types: logistical, academic, and human relations.[3] As I explain what I mean by each of these, it will become apparent that the names I have chosen are approximations, and that the division between areas is inexact. Consideration of any one problem or set of problems almost inevitably demands simultaneous consideration of another problem or set. My discussion will, therefore, occasionally stray across the artificial boundary lines I have constructed within the broad topic of problems in teaching broadcast internships.

Of the three problem types I have identified, logistical problems are probably of the lowest conceptual order, and, therefore, the logical place to begin. Student demand for internships is high, for a number of reasons. Because of the quasi-professional nature of internships, and sometimes because of the opportunity for hands-on experience with equipment, and in an environment, not available on campus, internships are of immediately apparent relevance to many students. An internship is a potential aid in the search for employment, either during or after college. An internship is also seen by many students as an intellectual exercise--a chance to explore the "real world" for clues as to the applicability of theory, history, and critical and ethical concepts learned in other classes. Closely related to this is the aura of mystery, excitement, power, and stardom which surrounds many broadcast stations, and which is certainly an important reason for the popularity of internship courses. Of course, at some colleges the most obvious reason for high demand for internships and similar courses is that they are required.

High student demand means that a teacher may have many internships to supervise. At many colleges, one teacher is responsible for all the broadcast

internships (e.g., Northwestern University, UMSL). This, in itself, places great demands upon the teacher--at UMSL, for example, thirty or more students have signed up for broadcast-related internships and/or independent study practicum projects every semester for the past four years. The problem facing the teacher can be confounded by several circumstances.

First, each student's project is usually unique in some or all respects. Interns may be scattered around town at several different stations, each of which provides different opportunities and has different expectations. Thus, the teacher whose internship roster lists thirty students may, in effect, be teaching thirty classes with one student each, rather than one class with thirty students.

Second, the flexible nature of enrollment arrangements for internships at some colleges can lead to confusion, unfairness, and student bitterness. I have already mentioned the fact that the independent study practicum course at UMSL is available for variable credit, one to four hours. In such a situation, it is possible for the teacher to become entangled in a complicated maze wherein each student is working at a different station, performing different duties, for a different number of credit hours. Usually, a sizable amount of paperwork is necessary in order for the teacher to retain a clear picture of the semester's working arrangements. But even with the help of paperwork, it is difficult in such a situation to impose requirements and evaluate each student fairly and rigorously. It is almost impossible to maintain a single standard, and extremely difficult to set up ten or twenty or thirty which will be consistent with each other. A somewhat similar problem arises when an internship arrangement includes the payment of wages or a salary to the intern. This problem has occurred only rarely in my experience. However, it is one way in which internship programs are subject to

abuse. For example, an UMSL student already employed at a television station once asked for internship credit for working at the station, while retaining his salary. Such a case of double compensation is not fair to other interns, and is an arrangement of, at best, dubious academic and ethical merit.

Third, because no classroom teaching is involved, internship and independent study courses are not considered part of the teacher's teaching load at some colleges. The teacher is then faced with a choice, the extremes of which are: agreeing to take on all requested internships and independent study projects and all the work that goes with them, on an uncompensated, overload basis; declining to take on any of these projects, with the result that students may be deprived of an opportunity and the teacher may lose some of the respect of students and colleagues. The middle choice--allowing some students to enroll, but not others--is unnecessary if student demand is relatively low, and only palliative if it is high. (Of course, I am here referring to the demand of qualified students. A method for determining which students are qualified will be explained later.)

Several measures are available to help solve these logistical problems. One way to ease the problem of uncompensated overload teaching is for the department and administration to acknowledge the work involved in teaching internships by offering the teacher compensatory release time at periodic intervals. The amount of such time should depend on the scope of the program the teacher is required to supervise. For a program with an average enrollment of thirty students, for example, the teacher might be allowed additional release time equivalent to one course every two years or so.

Even if such measures are unnecessary or impossible, other steps can be taken to ensure that enrollment in the internship course proceeds on an orderly basis, and that each student's internship is planned and evaluated

in accordance with standards of fairness and rigor. A standardized procedural framework is the key which begins to solve the logistical problems. While the ideal internship is one which is carefully custom-built, painstakingly planned, and closely monitored by the teacher working in concert with the student, a large internship program precludes much of the individual attention the conscientious teacher would like to give every intern. The teacher simply does not have time to make frequent visits to every station involved, or to have a long, weekly, individual conference with each intern. In lieu of this admittedly superior process, the teacher must seize upon the recurrent in internships. At the most elementary level, the teacher can take modest steps toward standardizing application procedures, the course syllabus, credit hour arrangements, and wage/salary policies. Standardization of the syllabus can go beyond a mere list of general expectations. I have found useful a detailed list of requirements which, while forcing the student to channel energies in certain specific directions, still allows enough flexibility so that the unique needs of individual students can be met. My standardized internship syllabus sets forth the following requirements:[4]

1. Declared major in Speech.
2. Consent of instructor.
3. Application form.
4. Resume (prepared in accordance with the College Placement Annual (Bethlehem, Penn.: College Placement Council, Inc., annual) or some similar source; typewritten, without mistakes; revised as necessary for approval of instructor; xeroxed for instructor, station, and student).
5. Transcript(s) of all previous college work.
6. Interview with prospective internship supervisor.
7. Learning objectives (written by student; prepared in accordance with Robert F. Mager, Preparing Instructional Objectives, 2nd ed. (Belmont, Calif.: Fearon Publishers, 1975); typewritten;

revised as necessary for approval of instructor; signed by supervisor at station; xeroxed for instructor, station, and student).

8. Calendar of working hours--proposed schedule for semester, including description of duties at station (typewritten; revised as necessary for approval of instructor; signed by supervisor at station; xeroxed for instructor, station, student).

9. 225 hours of work at station.

10. Diary listing actual hours worked and duties performed.

11. Student evaluation of semester (three to five pages, typewritten).

12. Samples of creative work.

13. Supervisor evaluation of student (to be written and submitted by supervisor).

14. Test over required reading (if applicable).

15. Xerox proof that student obtained FCC Third Class license with Broadcast Endorsement during semester (if applicable).

Items 1-8 must be satisfied by the last day to add a course. Items 9-12, 14, and 15 must be satisfied by the last day of regular classes.

I will discuss these requirements in detail later in the essay. The important point to be made here is that many of the processes which logically take place informally in a small internship program can be formalized in a large one. To be sure, every student's calendar will be unique, but every student will have a calendar. Every student's area of interest will be unique in some respects, but patterns of interest emerge so that the same readings may be assigned, and the same tests used, semester after semester. The method of standardization I have outlined facilitates the process of keeping track of each student's progress during the important initial period of the course, helps the teacher to compare students, and allows the teacher easily to accumulate outstanding work, which may then be shown to new students in order to motivate them and clarify expectations.

Here the discussion begins to touch upon what I have labeled academic problems. If standardization of requirements is a good idea per se, the question still remains what the requirements should be. I will not pretend to be offering definitive answers. My discussion will center around a course design I believe has worked well for me. It is my hope that portions of it may also work well for other teachers. However, it seems obvious that not all the methods I have used are appropriate for all internship programs. I offer my list of requirements above, then, as a point of departure for discussion and experimentation.

The chief academic problem connected with internship courses seems to be the difficulty of maintaining an integrative focus. The student emerges from the ideal internship having done some hard thinking about the relationship between theory and practice. But this is the viewpoint of a teacher. To many students and stations, the "ideal internship" may be something entirely different. What seems to get lost in the shuffle most often is concern for theory (and under this rubric I am including criticism and ethics). The impetus in this area must be provided by the teacher--it will not often come from students or stations. An internship can be an exercise in vocational education. It should be more than that. The extent to which it is a significant component in a liberal arts communication education is determined largely by the requirements imposed by the teacher in cooperation with the student and station.

It is important that the teacher insist on an integrative approach from the outset, because most of the actual instructional duties in an internship course are delegated to off-campus, non-academic personnel. It is usually easier to set a rigorous academic course at the beginning of the semester than to redesign an unsatisfactory internship after it has already started.

Educational objectives and a calendar are useful tools for constructing internships which will reconcile the interests of student, teacher, and station. The process of "specifying objectives" can easily be carried to absurd extremes, and the textbook I recommend to help students design objectives (the Mager book cited in the text above) has been criticized for doing just that.[5] However, the book is short, inexpensive, easy to understand, and a useful remedy for students who initially say that their objective is "to learn about broadcasting." Most students are able, after consulting the book, to do an adequate job of writing objectives which are feasible, specific, behavioral, and verifiable. Most of these objectives usually involve writing or production skills; however, the teacher can insist that more theoretical and evaluative concerns be addressed. The calendar affords the teacher an opportunity to ensure that the student will have the opportunity to participate in activities which will help develop both practical and theory-related skills. Having the student write both objectives and a calendar serves at least four purposes. First, it partially relieves the teacher of responsibility for designing a course for each student. Second, it forces the student, from the very start, to accept responsibility for his/her own instruction (a necessary step, because many stations provide no more training than is absolutely necessary unless the intern takes the initiative and requests it). Third, it begins the semester with rigorous requirements, which helps to filter out students not qualified to engage in the demanding work required of interns. Fourth, it commits the student to regular hours (enough hours to fulfill the course requirement) and prescribed duties at the station. Having the documents signed by the internship supervisor at the station commits the station to the student's interests, and offers some protection to the student against uncontracted "gopher" duties stations

sometimes try to assign interns.[6] The teacher, of course, reserves final approval rights on the agreements reached by student and station.

Another requirement which helps to establish an atmosphere of rigor is the resume. This particular kind of rigor, of course, serves for students as a preview of the rigors of the job market. The resume also may be used as a screening and placement device by both the teacher and the station. Of course, the teacher should also review the student's transcript(s) as part of the screening process. In some cases, if a prospective intern is completely unknown to the teacher, and/or if the teacher has doubts about the reliability or competence of the student, letters of recommendation can also help in screening and placement of interns. Resumes and recommendations should, of course, supplement other standardized prerequisites as part of the selection process. Prerequisites often include junior standing, a declared major in the department offering the course, and previous coursework related to the subject matter of the internship. Northwestern University also requires that student interns have a B average or above in prior coursework, with no incomplete grades yet to be removed from their records.

Assuming that the student meets all the prerequisites, the internship may begin. Rigor is usually assured during this phase by sheer quantity of hours. For example, interns at Northwestern University spend forty hours per week at the cooperating station for an entire academic quarter (ten weeks). In return, students receive three units of credit--i.e., credit for taking the equivalent of three courses; and the internship is the only course the student takes during that quarter. If the college uses a semester system, different arrangements must be made. While taking a quarter off for an internship may be reasonable, taking a semester off is more than many students can afford, unless the college gives twelve or fifteen hours of credit for

the internship, which clearly is inconsistent with many communication degree programs. It is more appropriate in a semester system to make the internship a three to six hour course with a practicum work requirement of around two hundred hours. At UMSL, where the internship is a three hour course, a requirement of 225 hours is spread over fifteen school weeks (many interns also work during school holiday periods to satisfy the hour requirement). Thus, the intern works an average of fifteen hours per school week--which is substantially more time than one would expect a student to spend on any other three hour course. Because so many hours are involved, spread out over such a long time period, I have found it wise to require interns to keep a journal (diary), which seems to aid the student in sorting out events when it is time to write the summarizing paper at the end of the semester.

The purpose of requiring a summarizing paper is to force the student to synthesize readings, observations, and understanding gained through performance of the internship duties. The result of this synthesis should be a paper which describes and attempts to explain significant aspects of the relationship between theory and practice in the subject area of the internship. It is this paper which is usually the truest indicator of what the student learned. It is thus essential for evaluation purposes.

Evaluation and grading pose a problem for the teacher because it is the station's internship supervisor, not the teacher, who has monitored the student's day-to-day progress. But, of course, it is the teacher who must fill in and sign the grade report. I have found it useful to accumulate as much evidence as I can about the student's performance. Some of this evidence is gathered through telephone calls and conferences, but most of it comes from documents.

The diary is the basic document of the internship. Its function is to verify that the student worked the required number of hours and obtained the desired experience.

The synthesizing paper provides some indication of the amount and kind of knowledge the student has gained over the semester, and tests the student's ability to articulate that knowledge and to apply it in a particular, student-specific, critical context.

Samples of the student's creative work usually consist of original scripts, articles, drawings, or tapes. These provide a further measure of the extent to which the student has mastered the practical skills he/she set out to learn.

The intern's supervisor at the station is expected to provide a written evaluation of each student intern. The primary purpose of soliciting this evaluation is to determine whether the station has special praise or complaint about the intern. Also, supervisor evaluations occasionally provide helpful suggestions for individual students or for the internship program as a whole.

One other evaluative technique I have found useful is testing. Required reading is useful for most interns, and essential for those with limited backgrounds in their internship subject areas. If required reading is a part of a student's internship, it seems reasonable that the results of this reading should be evaluated in some way. The most useful way is through testing. Some students objected when I introduced the reading/test requirement at UMSL. However, it seemed necessary because of a limited curriculum (which could not give students prior coursework in some internship subject areas), and because of my perception that stations taught interns <u>traditional</u> practices, but not always <u>correct</u> ones. To compensate for the added work involved in required reading, I lowered the number of hours of required practicum work

from 250 to 225. I also tried to make the testing procedure as flexible as possible. Each student was usually given a choice of readings, from a list designed to cover his/her particular area of interest. If a student preferred to read a work not on the list, this was usually permissible. Each test was administered at the student's convenience during the last week of the semester. Most tests allowed students some choice of which questions to answer. I found that students eventually became accustomed to the idea of reading and testing as parts of the internship process. What is more important is that some students began to apply what they had learned in reading to their work in other classes and in their jobs at the campus radio station. Furthermore, by phrasing questions (especially essay questions) appropriately, it was occasionally possible to guide students toward insights they may not have acquired through the other components of the internship. Some books proved more useful than others. The ones with which I had the greatest success are, by subject matter:

News:

Bliss, Edward, Jr., and John M. Patterson. Writing News for Broadcast, 2nd ed. New York: Columbia University Press, 1978.
Hall, Mark W. Broadcast Journalism, 2nd ed. New York: Hastings House, 1978.
United Press International. United Press International Broadcast Stylebook. New York: United Press International, 1975.

Promotion:

Engel, James F., Hugh G. Wales, and Martin R. Warshaw. Promotional Strategy, 3rd ed. Homewood, Ill.: Richard D. Irwin, 1975, Chs. 2, 3, 4, 5, 6, 7, 8, 11, 12, 20, 22, and Appendix.
Gompertz, Rolf. Promotion and Publicity Handbook for Broadcasters. Blue Ridge Summit, Penn.: TAB Books, 1977.
Weiner, Richard. Professional's Guide to Publicity. New York: Richard Weiner, Inc., 1975.

Music and the Recording Industry:

Chapple, Steve, and Reebee Garofalo. Rock 'n' Roll Is Here to Pay. Chicago: Nelson Hall, 1977.

Denisoff, R. Serge. Solid Gold. New Brunswick, N.J.: Transaction Books, 1975.
Stokes, Geoffrey. Star Making Machinery. Indianapolis: Bobbs-Merrill, 1976.

Audio Production, Technical Information, Radio Operation:

Editors of BM-E. Interpreting FCC Broadcasting Rules and Regulations, Volume 2. Blue Ridge Summit, Penn.: TAB Books, 1968.
_____. Interpreting FCC Broadcast Rules and Regulations, Volume 3. Blue Ridge Summit, Penn.: TAB Books, 1972.
Federal Communications Commission. Broadcast Operator Handbook. Washington: U.S. Government Printing Office, 1976.
Hoffer, Jay. Organization and Operation of Broadcast Stations. Blue Ridge Summit, Penn.: TAB Books, 1972.
Oringel,Robert S. Audio Control Handbook, 4th ed. New York: Hastings House, 1972.
Runstein, Robert E. Modern Recording Techniques. Indianapolis: Sams, 1974.

Television Production:

Marsh,Ken. Independent Video. San Francisco: Straight Arrow Books, 1974.
Zettl, Herbert. Television Production Handbook, 3rd ed. Belmont, Calif.: Wadsworth Publishing Co., Inc., 1977.

Management:

Intercollegiate Broadcasting System. Intercollegiate Broadcasting System Master Handbook, 4th ed. Providence, R.I.: Intercollegiate Broadcasting System, 1976, "Station Management" and "Programming" sections.
Quaal, Ward L., and James Brown. Broadcast Management, 2nd ed. New York: Hastings House, 1976.
Scanlan, Burt K. Management 18. New York: John Wiley & Sons, Inc., 1974.

Obviously this list is biased in accordance with the needs and preferences of UMSL students, the types of broadcast internships available in St. Louis, and my own preferences. Many other good books are available to those operating within different constraints and with different preferences.

One entry in the list above warrants further explanation. Broadcast Operator Handbook, prepared by the FCC, was designed as a study guide for people wishing to take the FCC's Third Class Radiotelephone Operator license examination. Instead of testing students over this book myself, I found

it more sensible to require that they each obtain a Third Class license with Broadcast Endorsement. Until recently, this meant that students were, in effect, tested by the FCC over the book. In response to the FCC's elimination of its own test requirement for obtaining a license, I have prepared my own test over the Broadcast Operator Handbook. Thus, the course requirements remain roughly the same as before. Affected students must still take a test and obtain a license. The book is short, the test easy, and the license necessary for many jobs in professional broadcasting. It has been my experience that most students are happy with the license requirement--many had planned to obtain licenses anyway. A student who already has a license, or whose interests are in another area, may be exempted from the requirement of obtaining a license--or a different requirement may be substituted. In any case, a reading assignment of some sort is still made.

Some of the evaluative documentation I have mentioned in the preceding paragraphs will be more useful than the rest. Unfortunately, one usually does not know in advance which documents will be most revealing. Supervisor evaluations are frequently terse and unsubstantiated. Samples of student work sometimes amount to a mountain of paper, sometimes to only a few sheets. Test results are often difficult to interpret. And the students' synthesizing papers will vary considerably in length and stylistic quality. The teacher must take the needed information from wherever it is available. This process inevitably involves a considerable amount of interpretation, which is probably as it should be.

The grading approach I have found best for this course begins with the assumption that every student is "born an A." One reason for this assumption is that it is often difficult to justify any grade below an A, because the teacher has seen so little of the intern's work. Nonetheless, because the

course design is rigorous, not all students receive A's. My usual practice has been to lower the grade by one letter for each "major irregularity" (e.g., falling short of the required number of hours, doing poorly on a test, receiving a poor supervisor evaluation). This, again, involves interpretation of the available documents. One must weigh them against each other and against what one has gathered from observation and conversation.

No matter what specific documents or other materials are used for intern evaluation, it seems essential to begin the evaluation process with a fresh examination of the objectives written by the student at the beginning of the semester. The station's intern supervisor should be encouraged to review the original objectives before writing his/her final evaluation, and the teacher certainly should begin the evaluation process with a look at what the student set out to do. But although the teacher decides the grade, it is again the <u>student</u> who must ensure that the evaluation process is educational. This will only be the case if the student takes an interest in the extent to which objectives were achieved. In order to determine this, the student will, of course, need to look at the same documents the teacher uses to evaluate the student; that is, the student will need to see his/her test results and supervisor evaluation. I have found that this is best accomplished in post mortem meetings a few days after the internships are concluded and the supervisor evaluations have been mailed in.

By this time, the teacher should have made a tentative decision on the student's grade, and should be prepared to announce the tentative grade; justify it to the student; and finalize it, with revision if necessary, in light of any new information provided by the student. And, of course, the teacher should use post mortem information in determining what changes may need to be made in the internship program.

The post mortems also serve as an opportunity for students to give vent to their emotions. It is important for students to feel that the teacher sympathizes with their frustrations or shares their satisfaction, as the case may be. Even if the teacher cannot correct an unpleasant situation, the student should still have the satisfaction of knowing the teacher cares about it.

Obviously we have now arrived at the third major problem area I identified, which involves problems in human relations. It should not be surprising that students can become very emotional about their internships. However, it often is surprising to the teacher and to the supervisor at the station. My impression that an internship is progressing normally has several times been abruptly set straight by a tearful or indignant student who feels used by the station. (The most frequent complaints involve "gopher" duties, getting lost in the shuffle, and not being treated politely. Of course, such experiences can be educational in themselves--at least they can help to correct any overly optimistic illusions the student may have had about the media professions.[7]) Other times, stations have complained that students neglect their duties, expect too much attention, or do not appreciate the pressures under which professionals must operate.

Problems like these have no easy solution. The most productive course of action for the teacher is to remain patient and to try to facilitate communication between student and station personnel. Of course, it is often difficult to remain patient. But if the teacher succeeds in this, it is usually possible to soothe hurt feelings and calm tempers through communication.

Even better than solving these problems is avoiding them. Again, the key is communication. Even though the teacher may not have time for frequent in-person consultations, either with students or with supervisors, the teacher

can make frequent telephone or postal contact with all parties and schedule group "debriefing" sessions on campus throughout the semester for interns (possibly with attendance required). Of course, while dealing with present circumstances, the teacher should always be thinking of the future as well. If students have frequent and/or serious complaints about a particular station, it would be wise for the teacher to investigate these complaints thoroughly before allowing future internships at that station.

I hope it is clear that I am advocating constant evaluation and refinement of all aspects of the internship course. And despite my presentation of at least a few atypical problems and situation-specific solutions, I hope that some of what I have written is usable by others with different orientations and situations than my own. A broadcast internship can be a three-way symbiosis of student, station, and college. To make them more consistently so has been my aim in this essay.

NOTES

[1]Jane Blankenship, "Task Force on Alternative Career Opportunities Formed," Spectra, August, 1978, pp. 1, 18-19.

[2]Robert E. Balon, "Into the Industry: The Student as Broadcasting Consultant, Communication Education, 27 (January, 1978), 25-31.

[3]Underlying all these problems is the more fundamental fact that the American system of higher education is, for the most part, not designed for easy accomodation of internships and other forms of "experiential education." For a detailed discussion of this problem and possible solutions, see Morris T. Keaton, "Integrating Education and Practical Experience in American Higher Education," Liberal Education, 63 (May, 1977), 259-270.

[4]A number of educators have proposed formats similar in some respects to the one I am recommending. See, for example, Andrew D. Wolvin and Kathleen M. Jamieson, "The Internship in Speech Communication," Today's Speech, 22 (Fall, 1974), 3-10; Marilyn Kottmann, "Practical Training for Journalism Students," College Press Review, 13:3 (Spring, 1974), 9-10; and P. Dale Ware, "16-Point Checklist Unifies Broadcast Internship Program," Journalism Educator, 32:3 (October, 1977), 59-61. In addition, an entire article has been devoted to problems connected with internship programs. See William H. Peters, "'Balancing the Record': Internships May Contain Some Unexamined Pitfalls," Journalism Educator, 30:1 (April, 1975), 40-42. The Association for Education in Journalism has recently published a set of guidelines for internship programs. The AEJ recommendations differ in some respects from the guidelines I am proposing (for example, AEJ recommends that host agencies be required to pay salaries to interns); for the most part, however, the AEJ guidelines are compatible with those proposed in this essay. See "Internship Program

Guidelines Proposed at AEJ Winter Meet," AEJ Newsletter, January 15, 1980, pp. 1, 4.

[5]George N. Gordon, Persuasion (New York: Hastings House, 1971), p. 50n.

[6]There is disagreement as to how much protection actually results from such a "contract." An extremely optimistic view of the use of contracts as insurance against unrewarding internships is provided in R. Dale Ware (sic--author's correct name is P. Dale Ware), "Internship Contract Proves Beneficial for All Concerned," Journalism Educator, 30:4 (January, 1976), 30-31. At the other extreme are Wenmouth Williams, Jr., and Catherine Konsky, who argue that internship contracts are not helpful, and may even be dangerous ("Internship Contracts Present Potential Legal Problems," Journalism Educator, 31:3 (October, 1976), 50-51).

[7]For a brief discussion of how internships can change students' attitudes toward the media and toward their own education, see James A. Fosdick, "Post-Interns Change Views of the Media, J-Education," Journalism Educator, 34:2 (July, 1979), 22-25.